

BOOK NOTES

Bibliography of Books Published in 2012 and of Some Books Published Earlier

Kurt Siehr*

Adler, Michael, and Susan Benton Bruning (eds.). *The Futures of Our Past: Ethical Implications of Collecting Antiquities in the Twenty-First Century*. Santa Fe: SAR Press, 2012. 123 pp. with some b/w illustrations. ISBN 978-1-934691-54-0. €27.95. In November 2007 a public conference took place at the Southern Methodist University (SMU, Dallas, Texas) in Taos, New Mexico, organized by the Cary M. Maguire Center for Ethics and Public Responsibility of SMU. The papers delivered at that conference are published in this book and attract vivid attention. Ten papers are reproduced and deal with the collection of antiquities today. Most important are the papers of John Henry Merryman (Stanford) and Patty Gerstenblith (Chicago). Merryman takes the SEVSO treasure as an example of art objects of unknown provenance, which, according to some guidelines and codes of ethics, should not be studied by experts, and even if studied, these studies should not be published in professional journals. I think he is correct, and the same has been proposed by the International Law Association (ILA) Guidelines for Safe Havens (see *IJCP* 2009, pp. 371–378). Gerstenblith, herself an archaeologist and law professor, demands more respect for patrimony laws of foreign nations and also points out that the United States, as far as possible, protects art treasures under the Archaeological Resources Protection Act and the Native American Graves and Repatriation Protection Act.

Advisory Committee on the Assessment of Restitution Applications for Items of Cultural Value and the Second World War (ed.). *Report 2011*. The Hague: 2012. 104 pp. with some colored illustrations. No ISBN or ISSN. No price. As every year, the Dutch Restitution Commission issues a report of its work during 2011. There were 13 applications of private persons and 13 recommendations of the Advisory Committee. The committee gave advice in seven cases to return the objects (one in the case of Fritz Gutmann), and in six cases the committee declined to recommend the return. These recommendations are given to the Dutch minister of Education, Culture and Science (OCW), who makes a decision, which may be appealed, and who may ask for revised advice by committee, which then has to settle the case by a final decision.

Alford, Kenneth D. *Hermann Göring and the Nazi Art Collection: The Looting of Europe's Art Treasures and Their Dispersal After World War II*. Jefferson, N.C./London: McFarland, 2012. 261 pp. with many b/w illustrations. ISBN 978-0-7864-6815-7. \$45.00. During World War II, the Nazis plundered from occupied countries thousands of items of incalculable value estimated in the hundreds of millions of dollars. Spearheaded by Hermann Göring (1893–1946), Reichsmarschall of the Third Reich, the looting program quickly created the largest private art collection. This book explores the formation of the Nazi art collection and the methods used by Göring and his party to strip occupied Europe of a large part of its artistic heritage.

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Aydin, Vedat Ali. *Kulturgüterschutz im Hinblick auf deutsches und türkisches Sachenrecht: "Kulturgüterkonflikt zwischen Deutschland und der Türkei"* [Protection of Cultural Property and German and Turkish Law of Property: "Conflicts with Respect to Cultural Goods between Germany and Turkey"]. Aachen: Shaker, 2012. 240 pp. ISBN 978-3-8440-1005-3. €49.80. This is a doctoral dissertation that was submitted and accepted by the University of Heidelberg. The Turkish scholar examines some German-Turkish problems with respect to cases that have been qualified as "illegal." The main object is the question whether the Pergamum Altar, formerly in Bergama, Turkey, and now located and exhibited in the Pergamum Museum in Berlin, was illegally exported in the years 1881–1886, as has been stated by the Turkish Ministry of Cultural Affairs in 2007. The author proves that this statement is incorrect and that the altar was transferred to Germany correctly. Other minor cases, some of them still pending in German courts, are also discussed.

Berengo Gardin, Gianni. *L'Aquila prima e dopo* [L'Aquila Before and After]. Rome: Contrasto, 2012. 147 pp. with many b/w illustrations. ISBN 978-88-6965-353-7. €29.00. This is the latest work of the famous Italian photographer Berengo Gardin (born 1930), who documented with his photos the city of L'Aquila before and after the earthquake of 6 April 2009.

Brubaker, Leslie. *Inventing Byzantine Iconoclasm*. London: Bristol Classical, 2012. XVI, 134 pp. with 25 b/w illustrations. ISBN 978-1-85399-750-1. \$27.95. This book, by Leslie Brubaker, professor of Byzantine Art and director of the Centre for Byzantine, Ottoman and Modern Greek Studies at the University of Birmingham, shows how and why the debate about images was more complicated, and more interesting, than has been assumed. It explores how icons came to be so important to people who opposed them and how the debate played out between 680 and 850 CE. Many widely accepted assumptions about "iconoclasm" (i.e., imperial initiative for destruction and monks being responsible for the veneration of icons) are shown to be incorrect. Instead, the years of the image debate saw technological advances and intellectual shifts that, coupled with a growing economy, concluded with the emergence of medieval Byzantium as a strong and stable empire.

Capitelli, Giovanna, Stefano Grandesso, and Carla Mazzarelli (eds.). *Roma fuori di Roma. L'esportazione dell'arte moderna da Pio VI all'Unità 1775–1870* [Rome outside of Rome. The export of Modern Art from Pius VI until Unity 1775–1870]. Rome: Campisano, 2012. 751 pp. with many b/w and some colored illustrations. ISBN 978-88-88168-90-6. €85.00. Pope Pius VI (1775–1799) was the head of the Vatican State when Napoleon invaded Italy and concluded the Treaty of Tolentino in 1797 with the Vatican State. Many Italian art objects were confiscated and transported to Paris, and after 1815 some of them were returned. According to the Editti Doria Pamphilj and Pacca of 1802 and 1820, only old masters and antiquities were forbidden to be exported without government license. Modern art was not the subject matter of these edicts. This book, with more than 30 papers on various aspects of export and collections of modern art, reviews practice and influence of Roman art and Roman artists (e.g., Batoni, Gianni, Rossi) or artists working in Rome or close to Rome (e.g., Hackert, Angelica Kauffmann, Raphael Mengs, Thorvaldsen) on international art and art development.

Catel, Emmanuelle Polack, and Claire Bouilhac. *Rose Valland: Capitaine Beaux-Art* [Rose Valland: Captain Fine Arts]. Paris: Dupuis, 2009. 48 pp. with many colored drawings and b/w illustrations. ISBN 978-2-8001-4552-5. €19.82. Rose Valland (1898–1980), an art historian at the Louvre in Paris, noted exactly the places to which art objects taken by the Nazi during World War II were transported. After the war she could easily locate these places and thus contribute to the return of seized art objects. This book tells the story of Rose Valland to children.

Cholidis, Nadja, and Lutz Martin (eds.). *Die geretteten Götter aus dem Palast von Tell Halaf* [The Saved Gods from the Palace on Tell Halaf]. Regensburg: Schnell & Steiner, 2011. 425 pp. with many colored and b/w illustrations. ISBN 978-3-7954-2450-3. €14.95. Max Freiherr von Oppenheim (1860–1946) was the son of one of the owners of the well-known banking house Sal. Oppenheim Jr. & Cie of Cologne. He studied law, but was more interested in ethnology and archaeology than in a legal

profession. He became an attaché at the Imperial General Consulate for Egypt in Cairo, from where, in 1899, he set out for an expedition to Syria and the eastern part of the Ottoman Empire. East of Urfa in the village Ras el-Ain he discovered Tell Halaf, near the river Habur, and the ruins of a palace that is thought to have been erected in the early first millennium BCE. Other excavation campaigns of 1911, 1913, and 1929 followed. Some finds could be brought to Berlin before the Ottoman Empire prohibited any exportation of finds. In 1930 the Tell Halaf Museum was opened in Berlin, but completely destroyed in 1943. In all, 27,000 pieces could be rescued. These were diligently put together, and the reconstructed sculptures form part of the Tell Halaf Collection in the Vorderasiatische Museum (Pergamum Museum) in Berlin.

Cornu, Marie, Jérôme Fromageau, and Catherine Wallaert (coords.). *Dictionnaire comparé du droit du patrimoine culturel* [Comparative Dictionary of the law of Cultural Property]. Paris: CNRS Éditions, 2012. 1023 pp. ISBN 978-2-271-07386-0. €80.00. This is a dictionary of the most important terms of cultural property law in six European countries: France, England, Germany, Italy, Spain, and Switzerland. Each entry is divided into the explanation of the relevant term, its description, and importance and with a bibliography. At the end of each entry, there is sometimes a comparative summary. The text of the dictionary is completely in French.

Dehnel, Regine (ed.). *NS-Raubgut in Museen, Bibliotheken und Archiven. Viertes Hannoverisches Symposium* [Goods Looted by the National Socialists in Museums, Libraries and Archives. Fourth Symposium in Hannover]. Frankfurt/Main: Klostermann, 2012. 540 pp. with some b/w illustrations. ISBN 978-3-465-03761-3. €99.00. The Symposia of Hannover has existed since 2002. The first symposium that was held in Hannover finished with the so-called *Hannoverscher Appell* (Hannover Declaration), which, based on the Washington Principles of 1998, called for provenance research in museums, libraries, and archives. This book contains the papers given at the fourth meeting in 2011, after the second conference had convened in 2005 and the third in 2007. In all, 31 papers are reproduced and deal with the confiscation of books, art works, and porcelain of Jews, labor institutions, university libraries (with respect to Judaica) and church collections; their collection by the Nazis; their destruction or deposit in libraries and museums; and finally their provenance research, return to their owners, and the storage in trust of the former, but unknown owners. All papers are written in German, even those ones that tell about looting in Poland, Latvia, and other countries. All these papers give a good picture of German efforts to do provenance research and to return the confiscated objects to their owners.

Delavaux, Céline. *Kunst, die Sie nie sehen werden: gestohlen, verschollen, zerstört* [Art Which You Never Will See: Stolen, Missing, Destroyed]. Munich: Prestel, 2012. 189 pp. with many colored illustrations. ISBN 978-3-7913-4716-5. €24.95. This book tells the stories of eight missing objects (e.g., Leonardo's *Leda with Swan* and the Romanov Jewels), six altered art pieces (e.g., Diego Velázquez's *Meninas*), and nine destroyed objects of visual arts (e.g., the statues of Buddha of Bamiyan; Gerrit van Honthorst's *Adoration of the Peasants*, destroyed in 1993 by a bombing attack in Florence; Diego Rivera's *Man at Crossroad*, painted over in the Rockefeller Center in New York), eight hidden objects (e.g., frescos on Mount Athos, Greece), and nine stolen art works (e.g., Caravaggio's *Birth of Christ with Saints* of San Lorenzo of Palermo; Jan Vermeer's *Concert of the Isabella Stewart Gardner Museum* in Boston; Cezanne's *Boy in Red Waistcoat*, stolen in 2008, which was discovered and returned to Zürich in April 2012).

Di Berardino, Angelo, Gianluca Pilara, and Lucrezia Spera (eds.). *Roma e il Sacco del 410: Realtà, interpretazione, mito. Atti della Giornata di Studio (Roma, 6 dicembre 2010)* [Rome and the Sack of 410: Reality, Interpretation, Myth. Proceedings of the Study Day (Rome, 6 December 2010)]. Rome: Institutum Patristicum Augustinianum, 2012. 331 pp. with many b/w and colored illustrations. ISBN 978-88-7961-109-1. \$68.50. This book contains the proceedings of a conference held in 2010 in Rome with papers on the sack of Rome by Alarich and the Germanic tribe of the Goths in 410 CE. The papers on art history and the remnants of this sacking are also of interest because they remind us that the sack of Rome in 1527 was not the only one.

Die Madonna des Bürgermeisters Jacob Meyer zum Hasen von Hans Holbein d.J.: Ein neues Meisterwerk der Sammlung Würth in der Schwäbisch Haller Johanniterkirche [The Madonna of Mayor Jacob Meyer of Hasen by Hans Holbein the Younger: A New Masterwork of the Collection Würth in the Johanniter-Church of Schwäbisch Hall]. Künzelsau: Swiridoff, 2012. 31 pp. with many colored illustrations. ISBN 978-3-89929-237-4. €16.80. The Madonna of Mayor Jacob Meyer of Basel by Hans Holbein the Younger (1497/98–1543) was once owned by the Landgrave of Hessen and exhibited in the Städel Museum in Frankfurt on Main. When the Landgrave had to sell the painting, the German industrialist Würth saved it for Germany, bought it for his collection, and exhibited it in Schwäbisch Hall, Germany. There is also an old copy of the painting by Bartholomäus Sarburgh, now in the Art Gallery of Dresden.

Eissenhauer, Michael, Astrid Bähr, and Elisabeth Rochau-Shalem (eds.). *Museumsinsel Berlin* [Museum Island Berlin]. Munich: Hirmer, 2012. 415 pp. with many colored illustrations. ISBN 978-3-7774-4901-2. €29.90. This publication explores the Museum Island of Berlin, which has five buildings and 10 different museums: Altes Museum, Alte Nationalgalerie, Bode Museum (with Sculpture Collection, the Byzantine Museum, and the Münzkabinett), Neues Museum (Egyptian Museum, Pre-Historical Museum), and Pergamum Museum (Pergamum Altar, Islamic Museum, and Near Eastern Museum). Also, there are papers and pictures of the history of these museums and ongoing works on Museum Island and the planned Humboldt Forum (the old City Castle of the Prussian Kings).

Engel, Sabine. *Das Lieblingsbild der Venezianer: Christus und die Ehebrecherin in Kirche, Kunst und Staat des 16. Jahrhunderts* [The Favorite Picture of the Venetians: Christ and the Adulterous Woman in Church, Art and State during the 16th Century]. Berlin: Akademie, 2012. X, 359 pp. with many colored and b/w illustrations and charts. ISBN 978-3-05-005082-9. €128.00. While spending some time in the German Study Center in Venice, Sabine Engel wrote her doctoral dissertation about a famous subject of Venetian paintings: Christ and the Adulterous Women. Titian, Tintoretto, Lorenzo Lotto, Palma il Vecchio, Jacopo Bassano, and others painted this theme and expressed different ideas with their pieces of art. In many cases such a painting symbolized the *clementia* (divine virtue) and wanted to persuade the public to be modest and lenient toward the poor population of Venice.

Fletcher, Pamela, and Anne Helmreich (eds.). *The Rise of the Modern Art Market in London, 1850–1939*. Manchester/New York: Manchester University Press, 2011. XIV, 346 pp. with many b/w illustrations. ISBN 978-0-7190-8461-4. £17.99. In 14 articles about art law, historians offer a synthetic overview of the London art market from 1850 to 1939. The book contains case study analyses by leading experts, investigating the infrastructure of the London art market and its changing cultural geography, the connections between the art market and the art press as well as the museum, both in the UK and the colonial context. It also addresses the complex career manoeuvres of artists, including the Pre-Raphaelites and women artists. The volume includes a glossary of commercial art galleries and dealers.

Flügge, Manfred. *Muse des Exils: Das Leben der Malerin Eva Herrmann* [Muse of Exile: The Life of the Artist Eva Herrmann]. Berlin: Insel, 2012, 432 pp. with 45 b/w illustrations. ISBN 978-3-458-17550-6. €24.95. Eva Herrmann (1901–1978) was born in Munich. The daughter of an American artist, she stayed in Germany until she was 18 years old. She was beautiful, Jewish by descent, but Catholic and Bavarian by education. She became an artist herself and was the friend of many authors (e.g., Lion Feuchtwanger, Aldous Huxley, Thomas Mann) and many other artists. As such, she became the muse of some exiled European intellectuals in the United States.

Franke, Thilo. *Die Nationalität von Kunstwerken* [The Nationality of Art Objects]. Berlin: De Gruyter, 2012. XIII, 187 pp. ISBN 978-3-II-026284-1. €79.95. This doctoral dissertation submitted and accepted by the University of Kiel, Germany, discusses the question whether art objects can be attributed to a certain nation and therefore may have a specific nationality. Of course, art objects may be created by artists of a certain nation, but this does not mean that the created object is a national object of the same country. Other criteria may be chosen to attribute a certain nationality to an art object. This,

however, does not imply that other nations remain neutral. They may also claim that the object belongs to them. This contradiction between cultural nationalism and cultural internationalism has not been solved and perhaps will never be solved at all.

Friedrich, Julia. *Meisterwerke der Moderne: Die Sammlung Haubrich im Museum Ludwig* [Masterworks of Modern Art: The Collection Haubrich in the Museum Ludwig]. Cologne: Museum Ludwig, König, 2012. 259 pp. with many colored illustrations. ISBN 978-3-86335-173-1. €36.00. Josef Haubrich (1889–1961) was an attorney-at-law in Cologne, Germany, and a passionate art collector. He collected modern and contemporary art and continued to do so after the Nazi government eliminated “degenerate” art in public museums. In 1946, Josef Haubrich donated his collection of modern art to the City of Cologne, now exhibited in the Museum Ludwig in Cologne. This is the first comprehensive catalogue of Haubrich’s collection, with paintings and sculptures of, for example, Ernst Barlach, Max Beckmann, Marc Chagall, Lyonel Feininger, Georges Grosz, Erich Heckel, Alexej von Jawlensky, Wassily Kandinsky, Ernst Ludwig Kirchner, Oskar Kokoschka, Wilhelm Lehmbruck, August Macke, Aristide Maillol, Paula Modersohn-Becker, Otto Müller, Emil Nolde, Max Pechstein, Karl Schmidt-Rottluff, and Renée Sintenis.

Fülscher, Bernadette. *Die Kunst im öffentlichen Raum der Stadt Zürich. 1300 Werke – eine Bestandsaufnahme* [Art in Public Space in the City of Zürich. 1300 Works – Stock-Taking]. Zürich: Chronos, 2012. 413 pp. many colored and b/w illustrations. ISBN 978-3-0340-1084-9. Swiss francs 49.00. This is an illustrated collection of artwork that may be found at some public spaces and buildings in Zürich. Also mentioned and illustrated are graffiti of Harald Naegeli (born 1939), who was sentenced to prison in 1981 because of damage to private property as a result of his graffiti on walls of private houses. Today Naegeli is recognized as an artist, and some of his graffiti even have been restored and preserved.

Fuhrmeister, Christian, Johannes Griebel, Stephan Klinge, and Ralf Peters (eds.). *Kunsthistoriker im Krieg. Deutscher Militärischer Kunstschutz in Italien 1943–1945* [Art Historians in Times of War. German Military Art Protection in Italy 1943–1945]. Cologne/Weimar/Vienna: Böhlau 2012. 450 pp. with many b/w illustrations. ISBN 978-3-412-20804-2. €39.90. In 2010 a conference took place in Munich devoted to German Military Art Protection in Italy in World War II. Also, the German army had art protection officers who wanted to protect as many Italian art objects as possible. Most of them were art historians who were specialists in Italian art. The 14 papers delivered at this Munich conference by German and Italian authors are in German and illustrate the battle of art officers during times of war and chaos. This is a valuable contribution to the role of the Hague Conventions of 1899 and 1907 on the War on Land and the problems of saving art in times of war.

Gahtan, Maia Wellington (ed.). *Giorgio Vasari e la nascita del museo* [Giorgio Vasari and the Birth of the Museum]. Florence: Edifir, 2012. 213 pp. with many b/w illustrations. ISBN 978-88-7970-515-8. €22.00. On 14–15 October 2011, a conference was held in Florence discussing the impact of Giorgio Vasari (1511–1574), the painter, architect, and author of the famous collection, *Lives of the Most Eminent Painters, Sculptors and Architects*, on the creation and evolution of modern museum since the 16th century. The 13 papers given at the 2011 conference are published in the volume. All papers are in Italian and deal with three aspects of the life of Vasari: the creation of private collections, the images of famous artists, and the evolution of museology and museographia since the 16th century.

Geissler, Benjamin (ed.). *The Picture Chamber of Bruno Schulz: The Final Work of a Genius. Die Bilderkammer des Bruno Schulz. Das letzte Werk eines Genies*. Hamburg: Geissler, 2012. 88 pp. with many colored illustrations. No ISBN. €23.36. This is a German-English bilingual catalogue of an exhibition devoted to Bruno Schulz (1892–1942) and his life as author and artist. His works have been translated into 39 languages. Schulz lived in the small city of Drohobycz, at the Eastern edge of what was the Austro-Hungarian Empire at the time of his birth, became part of Poland for a period of time before World War II, and is now in the Ukraine. He became a Polish citizen, lived under Soviet rule, and was murdered as Jew by the German Nazis in 1942. During the German occupation of

Poland during World War II, Schulz was engaged by Felix Landau, a member of the local SS-Einsatzkommando. He had to decorate the room of the two children of Landau's wife with fairy-tale pictures. On 19 November 1942 Schulz was shot. In 2001 the frescos were discovered by Benjamin Geissler, three fragments were taken to Israel (since 2009 on loan from the Ukraine for 20 years), where they can be admired in the Yad Vashem, Jerusalem.

Godart, Louis. *La Tavola Doria: Sulle tracce di Leonardo e della "Battaglia di Anghiari" attraverso uno straordinario ritrovamento* [La Tavola Doria: On the Traces of Leonardo and the "Battle of Anghiari" through an Extraordinary Discovery]. Milano: Mondadori, 2012. 163 pp and 18 colored illustrations. ISBN 978-88-04-62687-9. €17.50. Leonardo da Vinci (1452–1519) was asked by the City of Florence in 1503 to create a painting on the walls of the Great Chamber of the Palazzo Vecchio illustrating the victory of Florentine condottiere Niccolò Piccinino at the village of Anghiari (close to Arezzo) in 1440 defeating the army of the Visconti of Milano. The painting was never finished, but some sketches survived and are supposedly represented on the *Tavola Doria*, a painting on wood formerly acquired by the family Doria of Genova about 1621. The *Tavola Doria* was exhibited in 1939 in an exhibition called *Mostra di Leonardo da Vinci e delle invenzioni italiane*. In 1940 the Doria art collection was sold at auction in Naples and Marchese Giovanni Niccolò De Ferrari of Genova acquired the *Tavola*, which, one year later, was notified as "patrimonio artistico italiano." After the death of Marchese De Ferrari in 1942, the *Tavola* was sold to a Florentine art dealer, who sold it to a businessman in Switzerland in 1962. After that the *Tavola* was sold to Germany (Munich) and given as security to a bank in Munich. When the bank went bankrupt, the *Tavola* was sold to the Tokyo Fuji Art Museum for about €30 million. When the Japanese were informed that the *Tavola* was illegally removed from Italian territory, they tried to sell it in Switzerland, but there they were discovered the *Comando Carabinieri Tutela Patrimonio Culturale* (Police Commando for the Protection of Cultural Patrimony). This *Comando* brought the *Tavola* back to Italy, where it was exhibited in the Palazzo del Quirinale, Rome, from 27 November 2012 to 13 January 2013. This book, by art historian Louis Godart of Naples tells this story and describes the *Tavola* in great detail.

Graber, Christoph B., Karolina Kuprecht, and Jessica C. Lai (eds.). *International Trade in Indigenous Cultural Heritage: Legal and Policy Issues*. Cheltenham/Northampton: Elgar, 2012. XXII, 509 pp. ISBN 978-0-85793-830-5. £125.00. This book contains the 17 papers given in January 2011 in Lucerne, organized by Christoph Graber and Karolina Kuprecht of the University of Lucerne Faculty of Law. The Lucerne Conference gathered people from Australia, Canada, Germany, Italy, New Zealand, Switzerland, the United Kingdom, and the United States who deplored the international illegal trade in indigenous cultural heritage and looked for solutions to stop such activities. Despite the UN Declaration on the Rights of Indigenous Peoples of 13 September 2007, two ironies, as Patrick Glenn (in *Reflections on the UN Declaration*, 2011, pp. 171–182) called them, remain: The declaration, although signed by many states (including the United States and Canada), is not binding, and the declaration has the odor of postcolonialism. But nonetheless the problem exists: International trade in indigenous cultural heritage should be supervised and regulated.

Grafton, Anthony. *Fälscher und Kritiker: Der Betrug in der Wissenschaft* [Forger and Critics: Fraud in Scientific World]. Berlin: Wagenbach, 2012. 168 pp. ISBN 978-3-8031-2681-8. €11.90. This study, first published in 1990 by Princeton University Press, is concerned with literary forgeries from earliest times to the present.

Grüßinger, Ralf, Volker Kästner, and Andreas Scholl (eds.). *Pergamon. Panorama der antiken Metropole* [Pergamum: Panorama of the Antique Metropolis]. 2nd. ed. Petersberg: Imhof, 2012. 592 pp. with many illustrations. ISBN 978-3-86568-693-0. €39.95. In 2011 the Antikensammlung in Berlin opened an exhibition on Pergamum, the old city close the western coast of Turkey. The main objects were, of course, the Pergamum Alter in the Pergamum Museum and an artificial panorama painting showing, in a circular presentation, a view of ancient Pergamum and ancient life of Pergamunian people. This book is the catalogue of this exhibition explaining and illustrating the history of Pergamum, the excavation done by the German engineer Carl Humann (1839–1896), with

permission by the Sublime Port of 1878/79 and 1886 to acquire the scattered and ruined remnants of the altar and the final export of the parts of the altar to Germany. Then the exported parts of the altar were put together, and a museum was built for half of the original altar opened for the public in 1930. The catalogue, with its more than 50 papers on history and art history, is a compendium of Pergamum and of this ancient and important city.

Haag, Sabine, Alfonso de Maria y Campos, Lilia Rivero Weber, and Christian Feest (eds.), *Der altmexikanische Federkopfschmuck* [The Old Mexican Feather Crown Decoration]. Vienna: ZKF and Museum für Völkerkunde, 2012. 152 pp. with many colored illustrations. ISBN 978-3-981-1620-5-9. €19.90. On 15 November 2012 an exhibition of the Vienna Museum für Völkerkunde (Museum of Ethnology) opened and showed the newly restored Feather Crown of Moctezuma, as it is called in Mexico. The crown, restored by a binational commission of Austria and Mexico, is owned by the Republic of Austria. It was part of the treasure of the Habsburg emperors (collection of Ambras) since at least 1596 and is now exhibited in the Viennese Museum of Ethnology. For many years the crown has been a disputed piece of cultural property that Mexico wants returned to Mexico City. This book is the catalogue of the exhibition in the Museum für Völkerkunde. In 12 chapters the catalogue tells us the history of the crown and its dubious provenance as the Crown of Moctezuma II (ca. 1465–1520). Finally, the binational commission is evaluated. This a book that describes in great depth and binational understanding the common idea of keeping alive and restoring a treasure dear to both nations.

Harrison, Rodney (ed.). *Understanding the Politics of Heritage*. Manchester: University Press, 2010. 336 pp. with many b/w illustrations. ISBN 978-0-7190-8152-1. £32.22. Nine essays deal with the term “heritage,” the different aspects of preserving it, and the special question of the past and the present destiny of art objects.

Harwood, Richard. *Historic Environment Law: Planning, Listed Buildings, Monuments, Conservation Areas and Objects*. Crickadarn: Institute of Art and Law, 2012. 399 pp. with some b/w illustrations. ISBN 978-1-903987-27-8. £58. Richard Harwood, barrister and practitioner of environmental law, explores the basic problems of environmental law, beginning from planning and ending with the preservation of historic buildings, areas, and objects. In this book on English law, Harwood carefully distinguishes among statutory law, case law, and regulatory instruments.

Haselbach, Dieter, Armin Klein, Pius Knüsel, and Stephan Opitz. *Der Kulturinfarkt: Von allem zu viel und überall das Gleiche. Eine Polemik über Kulturpolitik, Kulturstaat, Kultursubventionen* [The Cultural Infarkt: Of All Too Much and Everywhere the Same. Polemics on Cultural Policy, Cultural State, and Cultural Subsidies]. Munich: Knaus, 2012. 287 pp. ISBN 978-3-8135-0485-9. €19.99. This is a collection of essays that critically demonstrate that very often the support of “culture” by the state is more or less the support of a certain lobby and of institutions, not of culture as the individual expression of a personality.

Hegener, Nicole, and Kerstin Schwedes (eds.). *Der Künstler und sein Tod: Testamente europäischer Künstler vom Spätmittelalter bis zum 20. Jahrhundert* [The Artist and His Death: Wills of European Artists from the Late Middle Ages until the 20th Century]. Würzburg: Königshausen & Neumann, 2012. 425 pp. with many b/w illustrations and one colored one. ISBN 978-3-8260-4429-8. €68.00. This book contains the papers given at a conference in 2007 that was organized by German and Italian art historians in Irsee (about 100 km west of Munich). The book consists of 12 papers on artists of the late Middle Ages (e.g., Albrecht Altdorfer, Giulio Clovio), the Baroque and Classical periods (e.g., Joachim von Sandrart, Antonio Canova), and the 19th and 20th centuries (e.g., Sophie Fremiet, Max Klinger, and Melchior Lechter). The papers discuss, from a historical (not legal) point of view, the importance of wills for the understanding of the artist, the attribution of works, and the philosophy of the growing confidence of the artists as important individuals of their time.

Heilmeyer, Wolf-Dieter, Nikolaos Kaltsas, Hans-Joachim Gehrke, Georgia E. Hatzi, and Susanne Bocher (eds.). *Mythos Olympia: Kult und Spiele* [Myth of Olympia: Cult and Games].

Munich/London/New York: Prestel, 2012. 594 pp. with many illustrations. ISBN 978-3-7913-5212-1. €49.95. The archaeological site of Olympia, close to the west coast of the Greek Peloponnese, is an interesting place. Every four years we are reminded that the Olympic Games started here around 776 BCE. Since the 19th century, Germany and the German Archaeological Society have been responsible for the excavations and maintenance of the site. In 1874 a famous treaty was concluded between Greece and Germany providing a drastic change in excavation permissions for a very long time and even after 1900. The parties to this treaty of 1874 agreed that all objects discovered and excavated in Olympia are national property of Greece and shall not be divided between the excavator and the state given permission to excavate. Also, this important step in the history of excavations is shown in the Berlin exhibition of Olympia as well as many other items on temporary loan from Greece.

Henning, Andreas (ed.). *Die Sixtinische Madonna: Raffaels Kultbild wird 500* [The Sistine Madonna: 500 Years of Raphael's Masterpiece]. Munich/London/New York: Prestel, 2012. 277 pp. with many illustrations. ISBN 978-3-7913-5197-1. €39.95. In 1512, Pope Giulio II (1503–1513) commissioned Raphael to paint a Madonna for the church of the cloisters San Sisto in Piacenza, Italy. Raphael accepted and painted the *Sistine Madonna*, which decorated for more than two centuries the high altar of San Sisto Cathedral in Vicenza. In the 18th century, King August of Poland and Saxony was so eager to acquire the *Sistine Madonna* that he bought it from the pope, paid for a copy as a substitute of the original, and transported the painting to Dresden, where it arrived in 1754. Since that time, the painting has been one of the treasures of the State Gallery of Saxony Old Masters in Dresden. To celebrate the anniversary of the *Sistine Madonna*, the State Gallery in Dresden launched an exhibition with a detailed catalogue including all the historical and art-historical aspects of the painting. Andreas Henning, the curator of Italian art, coordinated the research, wrote an article in the catalogue, and served as its editor. A large part of the exhibition was also devoted to the influence that the *Sistine Madonna* had on many artists.

Hinterkeuser, Guido. *Das Berliner Schloss: Die erhaltene Innenausstattung: Gemälde, Skulpturen, dekorative Kunst* [The Berlin Castle: The Rescued Furnishing: Pictures, Sculptures and Decorative Art]. Regensburg: Schnell & Steiner, 2012. 176 pp. with many colored illustrations. ISBN 078-3-7954-2336-0. €14.95. Before the Castle of Berlin was bombed in World War II and finally destroyed by the East German government, the spacious building housed the *Schlossmuseum* (Castle Museum) and the historical living quarters of the royal family. Many treasures of the castle were lost in war and postwar times, although many objects were stored for safekeeping outside of Berlin or in shelters in Berlin. What has been preserved is shown in this book, illustrated by photos. In the future, the castle will be rebuilt and devoted to museums and other purposes. It will be called *Humboldtforum*.

Hopp, Meike. *Kunsthandel im Nationalsozialismus: Adolf Weinmüller in München und Wien* [Art Trade during National Socialism: Adolf Weinmüller in Munich and Vienna]. Cologne/Weimar/Vienna: Böhlau, 2012. 411 pp. with some b/w illustrations. ISBN 978-3-412-20807-3. €29.90. Adolf Weinmüller (1886–1958) was a ranger in Reichenhall, but lost his job and opened an art trade business in Munich in 1921. After 1933 many Jewish art dealers were prosecuted, had to sell their shops, and stop trading. In 1936 Weinmüller acquired the art trade business of Hugo Helbing and opened the Munich House for Art Auctions [of] Adolf Weinmüller, where a total of 33 auctions took place and 24,500 objects of 1800 consigners were sold. Most of the art objects were Jewish property, which the owner had to sell, and many of the buyers were high-ranking Nazi members, including Hitler himself, who bought works for the Führer-Museum in Linz. After 1938 Weinmüller was also active in Vienna, where he acquired the art trade business of Samuel Kende. After 1945 Weinmüller was prosecuted in Austria but not in Germany. In 1958 the Weinmüller auction house was sold to Rudolf and Christa Neumeister, who commissioned this study and made accessible the Weinmüller papers that had not been destroyed in World War II and the bombing of Munich. It is to be hoped that more auction houses will also disclose their past during horrible times.

Jiménez Guerrero, José. *La destrucción del patrimonio eclesiástico en la Guerra Civil, Málaga y su provincial* [The Destruction of Ecclesiastical Patrimony in the Civil War, Malaga and its Province].

Málaga: Arguval, 2011. 558 pp. with many b/w illustrations. ISBN 978-84-15329-03-9. €19.00. This book describes and lists the destruction of church property during the Civil War in Spain (1936–1939), especially in the Battle of Malaga in 1937.

Junge-Gent, Henrike. *Alfred Lichtwark: Zwischen den Zeiten* [Alfred Lichtwark: Between the Periods of Time]. Berlin/Munich: Deutscher Kunstverlag, 2012. 1008 pp. with 74 b/w illustrations. ISBN 978-3-422-07142-1. €78.00. This is the first biography of the famous director of the Hamburg Kunsthalle, Alfred Lichtwark (1852–1914). He was born as the son of a miller active in the countryside close to Hamburg. First, he became a school teacher, but later decided to study history of law in Leipzig (with Anton Springer) and in Berlin (with Julius Lessing). In Berlin he studied how to run and organize a museum. In 1886 he was chosen as the director of the Hamburg Kunsthalle, a very young institution without the background, history, and treasures of a royal or princely art collection. Hamburg has always been a free city without any prince, duke, or baron as governing head of state. After having told the biography of Lichtwark and his first 10 (“lost”) years as director of the Kunsthalle, Junge-Gent continues with the growing recognition of Lichtwark and his efforts to establish a decent State Gallery of the city of Hamburg. He wrote for the art journal *Pan*; bought contemporary art objects of Arnold Böcklin (1827–1901), Eduard Manet (1832–1883), and Hans Thoma (1839–1924); and started his work in the art education of school teachers, students, and museum visitors. He also promoted artists of Hamburg and bought their works for the Kunsthalle. Later he acquired famous altars of Hamburg churches (Master Francke and Master Bertram of the 15th century) and works of famous artists, such as Leopold von Kalckreuth (1855–1928) and Max Liebermann (1847–1935), and the older generation, for example, Philipp Otto Runge (1777–1810), Caspar David Friedrich (1774–1840), and Friedrich Wasmann (1805–1886). Around 1900 Lichtwark is well recognized as one of the most progressive and able museum director in Germany. He starts the new building of the Kunsthalle and has contact with the artistic avant-garde, invites French painters to paint in Hamburg. It was mainly Alfred Lichtwark who made the Hamburg Kunsthalle into a special gallery of modern art of the 19th and 20th centuries as well as precious pieces of art of earlier centuries.

Kaulbach, Martin, and Helmut Zäh (eds.). *Das Augsburger Geschlechterbuch—Wappenpracht und Figurenkunst: Ein Kriegsverlust kehrt zurück* [The Book of Lineage of Augsburg—Magnificence of Coat of Arms and Art of Figures: A Loss of War Returns]. Staatsgalerie Stuttgart and Luzern: Quaternio, 2012. 279 pp. with many colored illustrations. ISBN 978-3-905924-11-4. €29.80. The Augsburger Geschlechterbuch was stolen during World War II and surfaced in the United States in the estate of an American soldier. When Sotheby’s of New York offered it for sale at auction, the owner of the book asked for its return. The U.S. District Court for the Southern District of New York ordered the return in the case *Sotheby’s Inc. v. Rod Shene* in March 2009. Three years later, on 3 March 2012, the Geschlechterbuch, with many illustrations of coats of arms and figures of old Augsburg, was exhibited in the Staatsgalerie Stuttgart. This is the catalogue of the Stuttgart exhibition.

Koldehoff, Stefan, and Tobias Timm, *Falsche Bilder—Echtes Geld: Der Fälschungscoup des Jahrhunderts—und wer alles daran verdiente* [Fake Pictures—Genuine Money: The Fakers’ Coup of the Century—and Who Made Money Thereof]. Berlin: Galiani, 2012. 274 pp. and 24 colored illustrations. ISBN 978-3-86971-057-0. €19.99. In 2008 a big forgery scandal shook the art dealers in Germany. Wolfgang Beltracchi had forged several paintings of famous modern artists (e.g., Heinrich Campendonk, André Derain, Max Ernst, August Macke, and Max Pechstein) and sold these fakes as part of the so-called Jaeger Collection, which never existed and which was invented by the forger and his wife. They fooled several art dealers and succeeded to sell many of the forged paintings. The authors tell this story from the very beginning, describing the forgery, the selling techniques, the fraud on the art dealers, the discovery of the forgery, and the ensuing court proceedings.

Körner, Stefan. *Il Magnifico. Fürst Nikolaus II. Esterházy 1765–1833* [Il Magnifico. Prince Nikolaus II Esterházy 1765–1833]. Eisenstadt: Esterházy Stiftung, 2011. 149 pp. with many colored illustrations. ISBN 978-3-86568-745-5. €14.50. The Esterházy were a noble Hungarian family, who, as vice-kings

of Hungary, ambassadors, bishops, and loyal subjects of the Austrian-Hungarian Emperor, were the landlords of about 300,000 people and extremely wealthy. The composer Joseph Haydn (1732–1809) was engaged as court musician by Prince Nikolaus I (1714–1790), grandfather of Prince Nikolaus II. After the death of Prince Nikolaus I in 1790, Haydn was dismissed because Prince Nikolaus II was not interested in music but in visual art. The prince, who was married to Princess Maria Hermengilde Liechtenstein (1769–1845), collected and ordered many paintings, bought valuable art treasures, and, at the end of his life, complained that life in the magnificent 18th century was gone. The book, also available in English, tells about the life of *Il Magnifico* as Prince Nikolaus II was called, and about his patronage of arts.

Maaz, Bernhard (ed.). *Kunst-, Welt- und Werkgeschichten: Die Korrespondenz zwischen Hans Posse und Wilhelm von Bode von 1904 bis 1928* [History of Art, World History and History of Art Objects: The Correspondence between Hans Posse and Wilhelm von Bode from 1904 until 1928]. Cologne/Weimar/Vienna: Böhlau, 2012. 253 pp. with 12 b/w illustrations. ISBN 978-3-412-20904-9. €39.90. The art historian and museum director in Dresden, Hans Posse (1879–1942), was a pupil and later a colleague of Wilhelm von Bode (1845–1929), the famous general director of museums in Berlin. Hans Posse became well known as the agent of the future *Führer-Museum* in Linz and as a collector of paintings, drawings, and other art objects for this museum, which was never built. His successor in this agency was Hermann Voss (1884–1969). Before Wilhelm von Bode passed away, the two art historians exchanged letters, which have been collected for the Central Archive of the State Museums of Berlin. These letters touched upon art problems, world problems, and problems of provenance. Also the affair around the wax bust of Leonardo was discussed (pp. 75 et seq.), which later turned out to be a fake.

Maciejewski, Franz. *Nofretete: Die historische Gestalt hinter der Büste* [Nefertiti: The Historical Person behind the Bust]. Hamburg: Osburg, 2012. 183 pp. with 46 b/w illustrations. ISBN 978-3-940731-80-7. €19.95 One hundred years ago the bust of Nefertiti was discovered in Egypt and an exhibition was launched in Berlin. For the anniversary of this occasion, the author describes the history of Nefertiti and her time. She, daughter of Queen Teje (wife of Pharaoh Amenophis III (ca. 1350 BCE) married Pharaoh Amenophis IV, named Ikhnaton of Amarna. The couple wanted to establish a religion with a single god, the sun. After Ikhnaton's death Nefertiti took over and governed the country as Pharaoh Widow until her death.

Mensger, Ariane (ed.). *Déjà-vu? Die Kunst der Wiederholung von Dürer bis YouTube* [Déjà-vu? The Art of Repetition from Dürer to YouTube]. Bielefeld: Kerber, 2012. 323 pp. with many b/w and colored illustrations. ISBN 978-3-86678-676-9. €39.95. The State Kunsthalle Karlsruhe launched the exhibition named in this catalogue in 2012, which recalled the fact that for centuries many themes and images have been repeated and copied by later artists. Albrecht Dürer, Raphael, Titian, Lucas Cranach, and many other artists have been imitated and copied by painters and woodcutters of later times. These copies and imitations are art objects themselves, and no copyright has been violated.

Mosimann, Peter, and Beat Schönenberger (eds.). *Kunst & Recht 2011/Art & Law 2011*. Bern: Stämpfli, 2012. 153 pp. with some b/w illustrations. ISBN 978-3-7272-8789-3. SFr. 58.00. Every year, at the time of the Art Basel (June) fair, lawyers also meet in Basel to discuss the legal problems of art law. In 2011 the conference dealt with “de-accessioning of art objects in museums” (Norman Palmer, London), with immunity from seizure of art objects (Kerstin Odendahl, Kiel), with deposit and transport of art objects (Eva Scheifele), with import and export of art objects (Benno Widmer, Berne), and with “fair trade” in art trade (Lawrence M. Kaye, New York).

Münch, Birgit Ulrike, Markwart Herzog, and Andreas Tacke (eds.). *Künstlergrabmäler: Genese – Typologie – Intention – Metamorphosen* [Gravestones of Artists: Origin – Typology – Intention – Metamorphosis]. Petersberg: Imhof, 2011. 256 pp. with many, mostly b/w illustrations. ISBN 978-3-86568-629-9. €29.95. Not only pharaohs, emperors (e.g., Hadrian), governors (e.g., Herod the Great), and other people of ruling classes provided at lifetime for their graves and monuments, but also artists were anxious to arrange their funerals and design their tombstones. The 13 articles in this book explore the problem of monuments of artists from a historical and cultural perspective and deal with

the monuments of Pieter Bruegel the Elder (1524/30–1569), Egid Quirin Asam (1692–1750), Bertel Thorvaldsen (1770–1844), and others. An English summary is provided at the end of this collection.

O'Connor, Anne-Marie. *The Lady in Gold: The Extraordinary Tale of Gustav Klimt's Masterpiece, Portrait of Adele Bloch-Bauer*. New York: Knopf, 2012. XVIII, 349 pp. with many b/w illustrations. ISBN 978-0-307-26564-7. \$30.00. There are many "biographies" of paintings: Raphael's *St. George and the Dragon* by Joanna Pitman; Leonardo's *Mona Lisa* by André Chastel or Roberto Zapperi, and van Gogh's *Portrait of Dr. Gachet* by Cynthia Saltzman. This book is a "biography" of the famous portrait of Adele Bloch-Bauer (1881–1925), known as *The Lady in Gold*, painted by Gustav Klimt (1862–1918) in 1907. The Bloch-Bauers were a rich and well-known Jewish family in Vienna, and Klimt was one of their favorite artists, whom they commissioned to paint members of the family before World War I. The painting was confiscated in or after 1938. It was exhibited in the Obere Belvedere in Vienna when Maria Altmann (1916–2011), the niece of Adele Bloch-Bauer, sued the Republic of Austria for return of the painting to her as the heir of Adele. The *Lady in Gold* was returned in 2006, sold for—it is thought—\$135 million to Ronald Lauder, and is now excellently exhibited in the Neue Galerie in New York. All this is told by Anne-Marie O'Connor with much additional information on the Old Austrian-Hungarian Empire, the Jews in Vienna, Gustav Klimt, the prosecution of Jews after 1938, the confiscation of art treasures, and the postwar attitude of the Austrians with respect to the matter of return of objects taken during the Nazi time in Austria.

O'Keefe, Patrick, and Lyndel V. Prott (eds.). *Cultural Heritage Conventions and Other Instruments: A Compendium with Commentaries*. Leicester: Institute of Art and Law, 2011. 343 pp. with some colored and b/w illustrations. ISBN 978-1-903987-12-4. £20.00. This is a very useful and interesting collection of international conventions and other instruments. The texts of all instruments are preceded by a short commentary and, sometimes, illustrated by some colored or b/w pictures. The latest instrument reproduced is the United Nations Declaration on the Rights of Indigenous Peoples of 2007.

Paul, Carole (ed.). *The First Modern Museums of Art: The Birth of an Institution in 18th- and Early-19th-Century Europe*. Los Angeles: J. Paul Getty Museum, 2012. XXII, 346 pp. with many b/w illustrations. ISBN 978-1-60606-120-6. 3 \$50.00. Twelve papers tell the history of museums in Austria (Kunsthistorisches Museum and Belvedere in Vienna), France (Louvre in Paris), Germany (Altes Museum in Berlin, State Galleries in Dresden, Düsseldorf and Kassel; Glyptothek and Alte Pinakothek in Munich), Italy (Capitoline Museum in Rome, Uffizi in Florence, and Museo Pio-Clementino in the Vatican City), Spain (Prado in Madrid), Sweden (National Museum and Royal Museum in Stockholm), and the United Kingdom (British Museum and National Gallery in London). The authors of these articles are highly specialized and give sources of their research in many footnotes.

Peltz, Uwe, and Olivia Zorn (eds.). *Kultur gut erhalten: Restaurierung archäologischer Schätze an den Staatlichen Museen zu Berlin* [Cultural Objects Well Preserved: Restoration of Archaeological Treasures of the State Museums in Berlin]. Mainz: von Zabern, 2009. 303 pp. with many colored illustrations. ISBN 978-3-8053-3960-5. €19.00. This book tells the story of restoration of antiquities in the Berlin museums in the last 20 years. During this time restoration has been improved and several papers discuss this development and give several examples of modern restoration.

Perenyi, Ken. *Caveat Emptor: The Secret Life of an American Art Forger*. New York/London: Pegasus, 2012. 314 pp. with 32 mostly b/w illustrations. ISBN 978-1-60598-360-8. \$21.49. Ken Perenyi (born 1949) is a self-taught artist who painted his first pictures during the "Summer of Love" in 1967, having discovered an uncanny ability to intuitively grasp the aesthetic and technical aspects of the Old Masters, for example, of Martin Johnson Heade (1819–1904) and other early American and British painters of the 19th century. This book is the autobiography of the art forger, published after the statute of limitations of the crimes of Perenyi had expired.

Polack, Emmanuelle, and Philippe Dagen. *Les carnets de Rose Valland: Le pillage des collections privées d'œuvres d'art en France durant la Seconde Guerre mondiale* [The Diary of Rose Valland: The Looting

of Private Art Collections in France during the Second World War]. Lyon: Fage, 2011. 140 pp. with many b/w illustrations. ISBN 978-2-84975-237-1. €24.00. Rose Valland (1898–1980) studied art history in France and was in charge of the Jeu de Paume museum in Paris during WWII. She became a hero of French public collections when, in 1941, she started to write a diary with the art objects abducted by the Nazis (Einsatzstab Reichsleiter Rosenberg, or ERR) from 1941 until 1944 and their storage in Germany and Austria. After World War II the French art treasures could thus be easily located and returned to France. The authors tell the story of the diary, the looting by the ERR, and the return of the French art objects. The diary has never been published before, and it is reproduced in the annex of this book the first time.

Polack, Emmanuelle, and Claire Bouilhac. *Rose Valland: l'espionne du muse du Jeu de Paume* [Rose Valland: the Spy of the Museum Jeu de Paume]. Saint-Herblain: Gulf Stream, 2009. 93 pp. with many colored drawings. ISBN 978-2-354488-046-0. €15.68. Rose Valland (1898–1980), an art historian at the Louvre in Paris, noted exactly the places to which art objects taken by the Nazi during World War II were transported. After the war, she could easily locate these storing places and thus contribute to the return of seized art objects. This book tells the story of Rose Valland to children.

Quatremère de Quincy, Antoine. *Letters to Miranda and Canova on the Abduction of Antiquities from Rome and Athens*. Introduction by Dominique Poulot. Translated by Chris Miller and David Gilks. Los Angeles: J. Paul Getty Trust, 2012. 184 pp. with a few b/w illustrations. ISBN 978-1-60606-099-5. \$50.00. This is the English translation of the famous letters of Quatremère de Quincy (1755–1849) written in 1796 to General Francisco de Miranda (1750–1816) before the invasion of Italy by Napoleon and the French army. Also included are the letters of Quatremère de Quincy written in 1818 to Antonio Canova (1757–1822) who, in 1802, was nominated “Ispettore Generale delle Antichità e delle Arti dello Stato della Chiesa.” Half of the book was written by Dominique Poulot (professor of Art History of the Sorbonne in Paris) on “Cosmopolitanism of Masterpieces”

Raschèr, Andrea F. G., and Mischa Senn (eds.). *Kulturrecht—Kulturmarkt: Lehr- und Praxishandbuch* [Art Law—Art Market: Handbook for Students and Practice]. Zürich and St. Gallen: Dike, 2012. XXVI, 447 pp. ISBN 978-3-03751-428-3. SFr. 62.00. This is a handbook divided into 49 chapters dealing with all aspects of the law of culture and art trade. It is based on Swiss law and written by 37 experts in this field.

Redmond-Cooper, Ruth, and Norman Palmer (eds.). *Taking it Personally: The Individual Liability of Museum Personnel. A Collection of Essays*. Leicester: Institute of Art and Law, 2011. X, 142 pp. ISBN 9781903987254. £20.00. Art litigation is an inventive field, and nowhere are its claimants more resourceful than in the search for new defendants and heads of claim. This collection of seven essays explores an initiative that has begun to gain increasing attention in modern claims against museums: the visiting of personal liability upon individual members of museum staff for acts and omissions related to their employment. Courts in common law jurisdictions are increasingly willing to perceive and enforce both national and individual rights to recover looted art, with the result that the range of potential defendants is correspondingly widened. Trustees, directors, and curators (e.g., Marion True of the Getty Foundation) may all now be targeted by claimants—particularly where there is concern as to the financial resources of the employing museum. Moreover, modern legislation creating offences related to cultural property has shown an increasing tendency to expose senior officers of cultural institutions to the threat of criminal prosecution.

Renold, Marc-André, Alessandro Chechi, and Anne Laure Bandle (eds.). *Resolving Disputes in Cultural Property/La Résolution des Litiges en Matière de Biens Culturels*. Zürich: Schulthess, 2012. XII, 415 pp. ISBN 978-3-7255-6656-3. €56.00. This book contains the papers of a conference that took place in Geneva on 11 November 2011 organized by the Art Law Center of the University of Geneva. The book reproduces 14 papers of speakers in this conference and concluding remarks of Marc-André Renold. The authors discuss in their papers the different methods for resolving international cultural property disputes by national courts or by arbitration, mediation and other

alternative dispute settlement procedures. They also deal with the solutions found and the acceptance of these solutions by the parties, museums and other stakeholders. In the annex are reproduced 17 “Fiches ArThemis” with a short summary of cases settled in out-of-court proceedings. These “Fiches ArThemis” are the result of research done at the Art Law Center of the University of Geneva with respect to solving art law disputes: Alternative Dispute Resolution Mechanisms and Cultural Property. The book is a valuable contribution to this project.

Reuss, Cordula (ed.). *NS-Raubgut in der Universitätsbibliothek Leipzig* [Objects Looted by the National Socialists Found in the University Library of Leipzig]. Leipzig: Universitätsbibliothek, 2011. 86 pp. with several b/w illustrations. ISBN 978-3-910108-81-3. €19.00. The National Socialists looted many labor agencies and all Jewish libraries, and the confiscated books were given to public libraries. Also, the Library of Leipzig University received many books of persecuted owners. Many of these books can be identified by inscriptions or “ex libris” fixed to the title page. German libraries are returning these books to their owners, their heirs, or their succession institutions.

Scarlino, Luca. *Il Caravaggio rubato: Mito e cronica di un furto* [The Stolen Caravaggio: Myth and Chronicle of a Theft]. Palermo: Sellerio, 2012. 91 pp. with six illustrations. ISBN 978-88-389-2712-6. €14.00. On October 16, 1969 the painting *Natività coi santi Francesco e Lorenzo* by Caravaggio (1571/72–1610) was stolen from its place in the Oratorio di San Lorenzo in Palermo. Until now, the famous painting, the only one Caravaggio painted in Sicily, did not surface and could not be found. There are many stories about the whereabouts of the painting and many rumors. The author tells the story of the theft, the discovery of the loss, and the chronicles of the search for this important work of art.

Schreier, Charlotte (ed.). *Gipsabgüsse und antike Skulpturen: Präsentation und Kontext* [Casts and Antique Sculptures: Presentation and Context]. Berlin: Reimer, 2012. 400 pp. with many colored and b/w illustrations. ISBN 978-3-496-01469-0. €59.00. In the past, every museum had a collection of casts of antique statues and sculptures. Today, however, you will hardly see any casts in any big art collection. In 2009 a project supported by the German Research Foundation (*Deutsche Forschungsgemeinschaft*, or DFG) aimed to find out the purpose of collection of casts of antique statues and sculptures since the Renaissance. The results of this research were presented in a Berlin conference in 2011, and this book reproduces 17 papers given at this meeting. In four chapters, the papers deal with the erection and presentation of antique sculptures in early times (e.g., Villa Giulia in Rome, Altes Museum in Berlin), the exhibition inside and outside of houses (e.g., Goethe’s residence in Weimar, Carlsberg garden in Copenhagen), the purpose of academic cast collections (e.g., Brera in Milan, University in Geneva), and cast collections in other institutions (e.g., Technical High School in Zürich).

Seyfried, Friederike (ed.). *Im Licht von Amarna: 100 Jahre Fund der Nofretete* [In the Light of Amarna: 100 Years since the Find of Nefertiti]. Petersberg: Imhof, 2012. 496 pp. with many b/w and colored illustrations. ISBN 978-3-86568-842-2. €29.95. On 6 December 1912 the bust of Nefertiti was discovered by the German Orient Society (archaeologist Ludwig Borchardt, 1863–1938) in Tell el-Amarna. As James Simon (1851–1932) subsidized the German Orient Society, he became the owner of the bust and donated it to the Berlin museums in 1920. Since then, the bust of Nefertiti has been one of the most important treasures of the Egyptian Museum in Berlin. In 2012, at the 100th anniversary of the discovery of Nefertiti, an exhibition was launched in Berlin devoted to the bust and the Amarna culture of ancient Egypt. One chapter of the book, which also served as a catalogue of the exhibition, deals with the return claims of Egypt in 1925 from the German point of view.

Silvermann, Peter, and Catherine Whitney. *Leonardo’s Lost Princess: One Man’s Quest to Authenticate an Unknown Portrait by Leonardo da Vinci*. Hoboken, NJ: Wiley, 2012. XII, 256 pp. with 14 colored illustrations. ISBN 978-0-470-93640-5. \$25.95. In 1998 Christie’s of New York sold at auction a drawing in chalk and pen and ink on vellum, catalogued as “German, early 19th Century,” for \$19,000; with Christie’s commission, the total was \$22,850. The drawing was acquired by the

New York art dealer Ganz, who sold it to Peter Silverman, an American art collector. Silverman had the suspicion that the attribution to a German artist of the 19th century was incorrect and decided to get a correct attribution. Martin Kemp, a connoisseur of Leonardo da Vinci, attributed the drawing in 2010 to the vicinity of Leonardo, and *La Bella Principessa* became famous (possibly a portrait of Bianca Sforza) and urged the former owner Jeanne Marchig, who commissioned Christie's to sell the drawing, to bring a lawsuit for damages against Christie's for negligence and breach of a fiduciary duty. The lawsuit was dismissed as being too late: *Marchig v. Christie's*, 762 F. Supp. 2d 667 (S.D.N.Y. 2011); affirmed 2011 WL 2685608 (2d Cir. 2011).

Sinclair, Anne. *Lieber Picasso, wo bleiben meine Harlequine? Mein Großvater, der Kunsthändler Paul Rosenberg* [Dear Picasso, Where Are My Harlequins? My Grandfather, the Art Dealer Paul Rosenberg]. Munich: Kunstmann, 2012. 207 pp. with 43 colored and b/w illustrations. ISBN 978-3-88897-820-3. €19.95. Anne Sinclair, granddaughter of the French art dealer Paul Rosenberg (1881–1959), journalist and wife of Dominique Strauss-Kahn, tells the story of her family, especially of her grandfather Paul Rosenberg, art dealer of Picasso, Braque, and other modern artists at 21 Rue La Boétie in Paris. He had to escape the German army in 1940 and leave his art collection to the looting of the Einsatzstab Reichsleiter Rosenberg (ERR), went to New York, opened another art gallery, and returned to France after World War II. There he died in 1959. The book is the German translation of the French original *21 Rue La Boétie*, published in Paris in 2012.

Spies, Werner. *Mein Glück: Erinnerungen* [My Luck: Memoirs]. Munich: Hanser, 2012. 606 pp. with many b/w illustrations. ISBN 978-3-446-24003-2. €26.00. Werner Spies, born 1937, is an art critique and art historian with an emphasis on French authors and French artists. He established his domicile in Paris; was accepted as correspondent of German dailies; for example, the *Frankfurter Allgemeine Zeitung*; became professor of art history in Düsseldorf; and was appointed finally the director of the Centre Pompidou in Paris. He was known to Pablo Picasso and became a close friend of Max Ernst (1891–1976). At the end of his autobiography, he also refers the art scandal of the so-called *Sammlung Jäger* (forger Wolfgang Beltracchi), in which several forged paintings were sold to German, French, and other collectors. Werner Spies was also involved. He gave expert opinions with respect to seven paintings of Max Ernst, which later turned out to be forgeries.

Staatliche Kunsthalle Karlsruhe (ed.), *Camille Corot, Natur und Traum* [Camille Corot, Nature and Dream]. Heidelberg: Kehrer, 2012. 487 pp. with many colored illustrations. ISBN 978-3-86828-332-7. €19.95. In 2012 the State Art Gallery in Karlsruhe exhibited the work of Camille Corot (1796–1875), the French painter of the 19th century before impressionism. This is the catalogue of this exhibition and also contains a paper by Gérard de Wallens on “The Forged Corots: Myth and Reality? On the Urgent Necessity to Have a Scientific Catalogue.”

Stanglmeier, G. F. L. *Zahi Hawass—Ägyptens letzter Pharao* [Zahi Hawass—Egypt's Last Pharaoh]. Rottenburg: Kopp, 2011. 272 pp. with many colored illustrations. ISBN 978-3-86445-015-0. €22.95. This book is supposed to be a biography of the Egyptian Superintendent or Minister of Antiquities, who lost his job on 18 July 2011 during the Egyptian revolution, part of the “Arab Spring,” in 2011. Born in 1947, Hawass studied archaeology in Alexandria, Egypt, and in Philadelphia at the University of Pennsylvania. In 1969 he started his career at the antiquities authority of Egypt and finally became the head of the entire antiquity authority.

Steinbrück, Catrin. *Die Umsetzung des UNESCO-Kulturgutübereinkommens in der Bundesrepublik Deutschland: Eine vergleichende Betrachtung mit der Umsetzung der Konvention in den Vereinigten Staaten von Amerika und der Schweiz* [The Implementation of the UNESCO Convention of Cultural Property in the Federal Republic of Germany: A Comparative Study on the Implementation of the Convention in the United States of America and in Switzerland]. Cologne: Heymanns, 2012. 267 pp. ISBN 978-3-452-27762-6. €59.00. This book is the printed version of a thesis submitted and accepted by the University of Göttingen, Germany. The author spent some time as visiting researcher at the University of Notre Dame, where she was supported by Professor Mary Ellen O'Connell, a specialist

of cultural property law. All three countries (Germany, the United States, and Switzerland) have implemented the 1970 UNESCO Convention and thereby did more than most of the other State Parties, which did not implement it at all.

Stokes Simon. *Art and Copyright*. 2nd ed. Oxford and Portland, Oregon: Hart, 2012. XLIV, 261 pp. ISBN 978-1-84946-162-7. £32.96. This is the second edition of a book first published in 2001. The book, with nine chapters, explores the copyright system, the modern law of copyright, moral rights and *droit de suite*, art and the Internet, some current issues (e.g., art and photography and modern art and copyright), some practical issues (e.g., artists' resale rights), and, finally, art and related intellectual property rights (e.g., trademarks and domain names). The book explores to a large extent music and photography, and, to a lesser extent, the visual arts.

Stokes, Simon. *Artist's Resale Right (Droit de Suite): UK Law and Practice*. 2nd ed. Crickadarn: Institute of Art and Law, 2012. 74 pp. ISBN 978-1-903987-26-1. £18. Simon Stokes, the specialist and solicitor of copyright law, informs the reader about the term *droit de suite*; the European background of this institution, harmonized by the EU Directive 2001/84/EC of 27 September 2001 and implemented in the UK by the Artist's Resale Right Regulations 2006; and the English practice under the new regime.

Syndram, Dirk, and Martina Minning (eds.). *Die kurfürstlich-sächsische Kunstkammer in Dresden: Geschichte einer Sammlung* [The Art Chamber of the Electoral Prince of Saxony in Dresden: The History of a Collection]. Dresden: Sandstein, 2012. 472 pp. with many colored and b/w illustrations. ISBN 978-3-942422-00-0. \$47.50. After the Renaissance, princes and other nobles in Europe collected rare items and paintings for their Art Chamber, or *Kunstkammer*, to be shown and admired by guests, noble friends, and competing collectors. This was also done by the Princes of Saxony. In 1560 Prince August of Saxony (1526–1586) founded the Princely Art Chamber in Dresden, Germany, which celebrated its 450th anniversary in 2010. In 1832 the Art Chamber was dissolved, and the collected items were distributed to other parts of the Royal Art Collection of Dresden (e.g., to the picture *Art Gallery*, or the treasure collection *Grüne Gewölbe*, now in the City Castel of Dresden). In this book, 23 essays trace the history of the Art Chamber and the various objects of the collection.

Tavola Doria: Il rientro di un grande capolavoro [Tavola Doria: The Return of a Great Masterpiece]. Rome: Gangemi, 2012. 137 pp. with many b/w and colored illustrations. ISBN 978-88-492-2507-5. \$87.50. This is the catalogue of the exhibition of the *Tavola Doria*, which was discovered by the Italian Comando Carabinieri Tutela Patrimonio Culturale and which was exhibited in the Palazzo del Quirinale in Rome from 27 November 2012 to 13 January 2013. The details of this discovery are mentioned above in the book by Louis Godart.

Ulph, Janet, and Ian Smith. *The Illicit Trade in Art and Antiquities: International Recovery and Criminal and Civil Liability*. Oxford and Portland, Oregon: Hart, 2012. XLVIII, 304 pp. ISBN 978-1-84113-964-7. €99.99. This book is written by Janet Ulph, professor of Commercial Law at the University of Leicester, and Ian Smith, barrister in London. It provides practical guidance on the modern law relating to cultural objects that have been stolen, looted, or illegally exported. It explains how English criminal law principles, including money-laundering measures, apply to those who deal in cultural objects in a domestic or international setting. It discusses the recovery of works of art and antiquities in the English courts where there are competing claims between private individuals, or between individuals and the UK government or a foreign state. This text also provides an exposition of the law where a British law enforcement agency, or a foreign law enforcement agency, is involved in the course of criminal or civil proceedings in an English court. The growth of relevant international instruments, which include not only those devoted to the protection of mankind's cultural heritage but also those concerned with money laundering and serious organized crime, provide a backdrop in this discussion. The UK's ratification of the 1970 UNESCO Convention in 2002 is also considered.

Verdicchio, Pasquale. *Looters, Photographers, and Thieves. Aspects of Italian Photographic Culture in the Nineteenth and Twentieth Centuries*. Madison: Fairleigh Dickinson, 2011. VIII, 197 pp. with some

b/w illustrations. ISBN 978-1-61147-018-5. \$60.05. The title of the book is somewhat misleading. It does not deal with looters and thieves but rather tells the story of making photos of them in early Italian photography. Writing toward an analysis of the influence of photography on the construction of an Italian “type” to serve the mandates of the new nation in the 1860s, this book explores the work of writers and photographers who have addressed or participated in this venture. From Giovanni Verga (1840–1927) and Italo Calvino’s (1923–1985) writings to the conceptual visual philosophy of Tommaso Campanella (1568–1639) and Luigi Ghirri’s (1943–1992) photography, from the Arcadic gaze of Wilhelm von Gloeden (1856–1931) to Tina Modotti’s (1896–1942) revolutionary vision, the works analyzed in this book have all contributed in shaping our contemporary visual vocabulary. And, while Italy is at the center of consideration, the ideas that populate this work are in many ways globally applicable and relevant. It is a very interesting and well-documented book that to a large extent relies on the treasure of the Alinari Archives in Florence.

Visy, Zsolt (ed.). *The SEUSO-Kincs és Pannonia. The SEVSO Treasure and Pannonia. Scientific Contributions to the SEVSO Treasure from Hungary, Vol. 1: Archaeology*. Pécs: PTE Régészeti Tanszék—GeniaNet, 2012. 139 pp. with many colored illustrations. ISBN 978-963-89394-4-9. €30.00. The SEVSO treasure, of still unknown provenance, was sold to the Trustee of the Marquess of Northampton 1987 Settlement. Lawsuits were brought against the trustee, trying to prove that Lebanon or Croatia was the country from which the treasure was illegally exported. All these lawsuits failed, but the trustee could not sell the treasure to any museum or collector because of the dubious provenance. Hungary claims to be the country of origin, and eight articles of the book tell the possible history, archaeological potentials, and the Pannonian (i.e., Hungarian) provenance of the SEVSO treasure.

Wadenfels, Ernst von. *Nikolai Roerich: Kunst, Macht und Okkultismus. Biographie* [Nikolai Roerich: Art, Power and Occultism. Biography]. Berlin: Osburg, 2011. 560 pp. with 36 b/w illustrations. ISBN 978-3-940731-71-5. €26.90. Nikolai Roerich (b. 1874 in St. Petersburg, Russia; d. 1947 in India), the author and promoter of the Roerich Pact, signed on 15 April 1935, was the son of Friedrich Roerich, a citizen of Russia, who was of German descent. Nikolai became an artist, an art teacher, and founder of occult circles and the Nicolas Roerich Museum in New York. Only a few pages of this biography are devoted to the Roerich Pact of 1935 (pp. 367 et seq.) and the enthusiasm about this document in the Americas and Europe, where the first draft was conceived by Georges Chklaver of the University of Paris in August 1928.

Woudenberg, Nout van. *State Immunity and Cultural Objects on Loan*. Leiden and Boston: Nijhoff, 2012. XIV, 491 pp. ISBN 978-9004-21704-1. €183.99. Cultural objects have been on the move for a long time. Yet there has been no comprehensive survey to date of the current state of affairs with regard to immunity from seizure of foreign cultural objects (belonging to foreign states) that are on loan for temporary exhibition. This study fills that gap by examining whether there is any rule of (customary) international law stipulating that such cultural objects are immune from seizure, or—if no such rule exists—whether such a rule is emerging. It also examines relevant state practice and the reasons behind it. This volume provides greater clarity and legal certainty in the field of lending cultural state property and should be of use to both governments and cultural institutions. Nout van Woudenberg is a legal counsel of the Dutch Ministry of Foreign Affairs and a member of the Cultural Property Committee of the International Law Association.